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The speaking and reading half represented by the lectern and the music half by Diapason-Octave-Fourniture pipes in front of the Choir Organ; it's a 3-41 Reuter in the First Presbyterian, Rochester, Minn. On the right side of the chancel is a similar case and beneath it the console, organist facing the choristers opposite him under this case, with choirstalls also at his left between him and the pulpit.

The American Organist

SEPTEMBER, 1954

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This issue on the press Sept. 26, 1954



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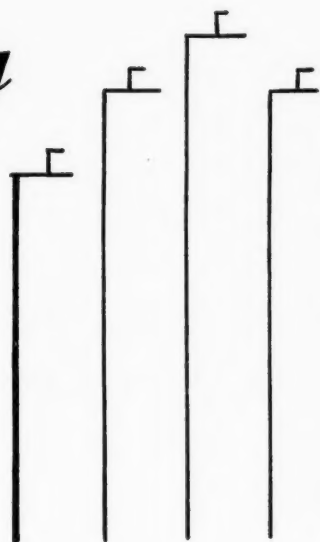
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REPERTOIRE AND REVIEWS

General Service Music

FOR NOVEMBER SERVICES

*AT—Elvey-ar.Zerr—"Thankful People Raise Your Song," G, 5p, e, Presser 20c, the old hymn "Come ye thankful people" treated to a variety of simple variations and then sung as it should have been from the beginning by the whole congregation. Church music should grow up.

*AT—Dr. Healey Willan—"Sing to the Lord of harvest," Bf, 5p, e, Concordia 20c, a business-like bit of music with chief interest in the manner of handling unaccompanied and accompanied sections. But both Dr. Willan and Concordia are too good to be wasting their time on things like this when the former could write so much better music of his own and Concordia should politely tell him so.

AT—David H. Williams—"We Thank Thee O Father," G, 6p, e, Gray 18c, and here is the real D.H.W. for you, writing because he has something musical to say, not because he thinks he ought to do a cantata or something. Suppose we pick on him for some obvious flaws that have outgrown their usefulness, and hope other composers will take the hint too. When the piano introduction has set the mood, don't let the music die for a measure but bring the voices in four beats earlier. The long unaccompanied section is grand. But when the accompaniment does come back, give it something entirely independent to say; don't let it slavishly duplicate the voices, which is too cheap for any worthy composer. Top of page 3 is fine, but again do something decent with the accompaniment or cut it out entirely; if nothing better can be thought of, just give jubilant chords on the first & third beats of most of the measures, silence between. On page 4, 8th measure, don't tolerate a dead-end street but bring the accompaniment back a measure earlier, changing the accompaniment as necessary. Bottom of p.4 and top of 5 is magnificent, and maybe the entire p.5; possibly 6 also. But when America does find a composer with the spontaneity and genuineness shown by this man, it's time we hammer him unmercifully every time he gets lazy or stumbles into the rut made by other composers, and be ready to turn thumbs down hard on him at the first sign of his going teenage-modern on us by writing charlatan stuff merely because all the highbrows do. We hope he never mixes with any organists, stays away from all conventions and all organ recitals, and just enjoys life, never giving a thought to music till some worthy theme gets into his head and compels him to set it down and play it, pretty much as he has done in this grandly honest anthem. As it is, about 25% of his anthems are fine, about 10% superb; it's a great achievement.

Music for Christmas Season

These reviews are business, not charity; they are a service to the readers and the advertisers who pay all the bills of this magazine. Publishing this music is also a business—to make money to pay the bills of the publishing industry, else no composer would ever have a chance and no performer have anything to perform. Our duty here is done when we catalogue and describe the music for our readers. When a particular reviewer likes something, he says so; otherwise, since tastes differ, there is no need to do more than catalogue and define.

*A8C—Bohemian-ar.Liemohn—"Be ye joyful earth and sky," G, 3p, pu, me, Presser 15c, ancient text, sprightly music to open, an element of contrast between women's voices and men's; then the middle section tries to be complicated instead of beautiful, with the shock treatment as the finale.

*AW3C—Christiansen-ar.Christiansen—"The Christmas Symbol," D, 3p, md, Augsburg 15c.

*AW2C—Christiansen-ar.Christiansen—"Lullaby on Christmas Eve," F, 3p, e, Augsburg 15c, O.R.Overby text.

AC—Paul Christiansen—"Mary's Response," 3p, me, Augsburg, 15c, text from Luke—"My soul doth magnify the Lord."

A8C—John Duddy—"Lay down your staves," C, 6p, pu, me, Presser 22c, an anthem in 6-8 rhythm.

AC—Garth Edmundson—"Nativity Carol," Df, 4p, pu, me, Gray 16c, an anthem with much movement of parts, the men often repeating the phrases of the women.

AC—Edwin Fissinger—"Long Long Ago," Dm, 7p, md, Canyon 22c, contemporary writing with the aim at structure rather than beauty, for those that want that approach; it is good for its purpose—and for congregations who feel the same way about their Christmas music.

*AW3C—Flemish-ar.Christiansen—"A Flemish Carol," G, 3p, pu, e, Augsburg 15c, a bit of true musical beauty with great possibilities for echo effects between chancel and gallery choirs. Actually no modern composer or arranger we know about can write in 3-part, but this attempt doesn't lose out with too many drops into 2-part chords or unisons. You

NEW CHORAL PUBLICATIONS

General • Christmas

- | | | | |
|---|--|--------|-----|
| 1109 Lift Up Your Heads (E) | Arr. C. Wesley Andersen | SATB | 20c |
| 1110 Oh, Come Little Children (Eng. and German texts) (M). | Schultz-Dale | SSATBB | 22c |
| 1118 Shepherds Heard Singing (M) | Leland B. Sateren | SATB | 18c |
| 1121 The Sleep of the Child Jesus (E) | Gevaert-Christiansen | SATB | 10c |
| 1122 The Solitary City (No. 1 of "Four Prophecies") (D) | Paul Christiansen | SATB | 16c |
| 1123 The Desert Shall Blossom (No. 2 of "Four Prophecies") (Some Divided Parts) (D) | Paul Christiansen | SATB | 18c |
| 1124 Annunciation (No. 3 of "Four Prophecies") (MD) | Paul Christiansen | SATB | 18c |
| 1125 Mary's Response (No. 4 of "Four Prophecies") (MD). | Paul Christiansen | SATB | 15c |
| 1127 Sing Noel (E) | Louis Bourbon-Frank Pooler | SATB | 18c |
| 1128 O Christmas Babe (Traditional Dutch) (E) | Arr. Leland B. Sateren | SATB | 15c |
| 1129 Sing We Now (M) | G. Winston Cassler | TTB | 18c |
| 1111 Psalm 117 (M) | Carl W. Landahl | TTBB | 16c |
| 1126 I Am the Vine (M) | E. A. Hovdesven | SAB | 18c |
| 1115 Lullaby on Christmas Eve (E) | F. M. Christiansen, arr. P. Christiansen | SA | 15c |
| 1116 Christmas Symbol (M) | F. M. Christiansen, arr. P. Christiansen | SSA | 15c |
| 1117 A Flemish Carol (M). | Arr. Paul Christiansen | SSA | 15c |
| 1130 Star of Bethlehem (E). | L. Stanley Glarum | SSA | 15c |
| TC-10 Christmas Morn Is Dawning (När juldagsmorgon glimmar) (E). | Arr. Morten Luvaas | SA | 16c |
| TC-11 Christmas Morn Is Dawning (När juldagsmorgon glimmar) (E). | Arr. Morten Luvaas | SSA | 16c |
| 1112 Still With Thee (M). | Marie Pooler | SATB | 18c |
| 1113 All Hail the Power (E). | Shrubsole-Cartford | SATB | 15c |
| 1114 My Jesus (M). | Bach-P. Christiansen | SATB | 18c |
| 1119 I Heard the Voice of Jesus (E) | Tallis-Sateren | SATB | 15c |
| 1120 Worship Responses (E) | | SATB | 10c |

E: Easy M: Medium D: Difficult

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MS 1056	Grant Unto Thy People-Roff...	.20
HA 2012	Jesus, Grant Me This I Pray (Acc.) Wolff...	.20
CH 1059	We Praise Thee, O God (unison) Willan...	.18
CH 1054	E'en so, Lord Jesus, Quickly Come-Manz...	.20
CH 1053	To Such Belongeth the Kingdom-Sateren...	.20
CH 1050	Isalah, Mighty Seer (SATB div. Acc.) Willan...	.25
CH 1036	A Mighty Fortress-Bach...	.10
CH 1044	O Lord, Deliver Me (SA or TB)-Marcello...	.20
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will probably like it.

*AJ2C—French-ar.Rawls—"Ding Dong or Christmas Bells," G, 2p, e, J. Fischer & Bro. 15c, for two children's choirs, one singing the continuous "ding dong" while the other has a pretty little melody and the text; it makes real music for its purpose.

A8C—Margrethe Hokanson—"The Christ Child Cries in His Sleep," E, 4p, pu, me, J. Fischer & Bro. 20c, S.J. Johnson text, an anthem setting an unusual text, using harmonies for some rich effects and enough movement of voices to add interest; one of the better anthems of the current season, for better than average choirs.

AWC—Ruth Taylor Magney—"Christmas Eve," F, 3p, e, J. Fischer & Bro. 15c, in 5-8 rhythm, E. Tatum text and lovely music which many organists will choose to take in the more graceful 4-4 rhythm, with free-rhythm measures wherever they wish; after all, attempting to force a 5-4 rhythm has been successful in exceedingly rare instances and it would be much too bad to deprive your congregation of this merely because a composer let her brain get the better of her heart.

*AJ2C—Moravian-ar.Garden—"Lightly bells are pealing," G, 5p, o, e, Gray 18c, J.J. Momen text and music by a girl who's been at it a long time and still has kept her sense of beauty in music; she uses Chimes delightfully, gives a real organ accompaniment, and handles 2-part writing effectively. Any organists able to make their juniors sing without also making the congregation squirm?

A8C—Giuseppe Moschetti—"Unto us a Child is born," D, 7p, me, Ditson-Presser 20c, a hymn with variations, piano interludes between them, lively music; better look it over.

AC—Praetorius—"To shepherds as they watched by night," G, 2p, pu, e, Concordia 16c, a hymn in 6-4 rhythm for the more solemn Christmas celebrations.

A8C—Kathryn Hill Rawls—"In Excelsis Gloria," Ef, 7p, pu, me, J. Fischer & Bro. 20c, the old text "When Christ was born of Mary free," with imaginative music of high quality that should prove delightfully effective if done by an organist with imagination in his heart. You'd better have a good soprano soloist, or a doubly-good tenor; there's a passage in it to make your hair stand up if you do it right. The end: "In excelsis gloria" shouted at the top of your lungs, and then whispered from pp to a fade-out. Get this one if you have what it takes.

AW2C—Kathryn Hill Rawls—"Long Long Ago," E, 4p, e, Gray 16c, a lovely 2-part melody for voices against which the piano does some delightful ornamentation in the right-hand part while the left gives a gently-rocking rhythm. This girl has music in her heart and, glory be, knows exactly how to record it on paper so you know how to recreate it. By all means get it.

AJ1C—Richard T. Rohlfing—"Echoes from Bethlehem," 14 hymns for children, e, 13p, Concordia 75c; one or two of them are good enough to use for unisons by your men, but most of them are written down for children, presumably for use in any service for children and by children.

AC—Leland B. Sateren—"The Shepherds Heard Singing," D, 6p, pu, e, Augsburg 18c, G.J. Jensen text, an anthem for the average choir, on an unusual but delightful text.

AC—Leopold Stokowski—"When Christ was born," Bf, 4p, me, Gray 18c, ancient text; composed by one of the world's greatest musicians. What he does with the accompaniment is its best feature.

*AW3C—Swiss-ar.Bampton—"Christmas Nightingale," A, 3p, ssa or sat, e, Presser 20c, really in 2-part with a descant, sprightly, rhythmic, opportunity for fine nuances; true Christmas music.

AC—David H. Williams—"Puer Natus," C, 28p, e, Gray 75c, "a Christmas pastoral in three scenes," giving each of the quartet a chance to sing a solo, and the organist a prelude or two here & there; it's an extended work somewhat like a cantata with most of the work for the solo voices, so it will be easy to prepare. Look it over for yourself.

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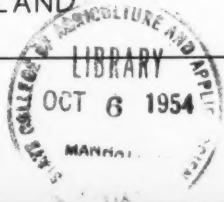
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Earlier Christmas Music

Here are reminders of some of the best from former Christmas seasons, works of outstanding merit for one reason or another.

AC—Annabel M. Buchanan—"Mary through a thornwood," Fm, pu, me, J. Fischer & Bro. 16c, an unusual text alternating with or sung against the "Kyrie eleison" in a way to make a most unusual & effective anthem for competent choirs and educated congregations.

AC—Dr. Clarence Dickinson—"Shepherds' Story," C. 8p, md, Gray 20c, one of the glorious Christmas inspirations; wherever competent choirs exist, this should be done every Christmas.

A1C—Dr. Clarence Dickinson—"Song of Christmas," G, 3p, e, Gray 15c, published in 1924 but grander today than ever; let all your men sing it softly in unison.

AC—Alan Floyd—"God rest ye," Ef, 7p, e, J. Fischer & Bro. 15c, a jolly Christmas anthem everybody will like.

AC—Allan Floyd—"Lullaby to the little Child Jesus," F, 7p, s, s-a, e, J. Fischer & Bro. 15c, the Christmas story in one of its lovelier moods; real Christmas charm & delicacy.

AC—Kathryn Hill Rawls—"O thou joyful day," Df, 5p, e, J. Fischer & Bro. 20c, the one new Christmas anthem last year that stood out above all others, chiefly because of the neatness and grace of its accompanying motif in contrast with the melody.

A5(J)C—David H. Williams—"Christ Came to Bethlehem," Af, 6p, e, Gray 18c, real music for adults and juniors, nothing pretentious or bluffing, just good music.

A5C—David H. Williams—"Lute-Book Lullaby," E, 4p, me, Birchard 15c, real loveliness in telling the Christ Child story; melody, rhythm, harmony, text, all of superb quality. For every choir.

AC—Pietro A. Yon—"Gesù Bambino," E, 5p, e, J. Fischer & Bro. If you're as tired of music as most musicians are,

forget all about this number; forget all about your church and Christmas too. But if your conscience compels you to do it again this year, rush it through as fast as all the organists do. Ruin the music. Ruin your honesty. But by all means hold on to your pride. Even Mr. Yon himself got so tired of it he had to rush through it like a madman. But through all the years of its abuse by speed, it none the less remains one of the greatest messages of Christmas charm, one of the greatest ever put into notes.

Organ Music Reviews

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from materials sent him for review

John F. Carre—Nocturnals for Organ, 8p, e, J. Fischer & Bro. \$1.00, two short pieces, Elegy of the Bells, and Swans at Eventide, that have what it takes to become popular preludes, especially for evening services. Melodic, with original chord structures that weave delightfully. The first has a brief prelude followed by a melody for Chimes which works out attractively to ppp ending. The Chimes we were accustomed to playing went up only to E; if yours are similar, you will have to transpose the F and F-sharp. The second is a charming lyric with soft modern harmonies that merge well into the melody. An altogether unusual set for any service, especially one where quietude is desired.

Dr. Joseph W. Clokey—Meditations on Hymntunes, Ten, 30p, m, J. Fischer & Bro. \$2.00. Dr. Clokey is a composer who always gives us strength in his music, and these numbers are no exception. All ten tunes are well known. What he does with them proves his keen mind, sure hand, and a slight impatience with too much romanticism. They are to be done "with no suggestion of sentimentality or exhibitionism," he says. (I am a little dubious as to his enjoyment of my playing of them.) But what he wants is

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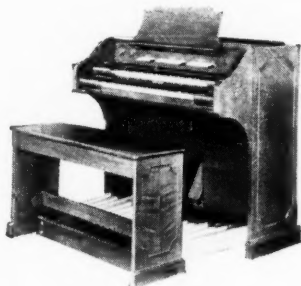
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a devotional interpretation of the music, with color that befits each tune. He uses dissonance freely, and it is interesting to make the comparison of the tendency in this writing with that of his earlier works. But he is always the religious craftsman, with perfect form, fine musicianship, unflinching good taste. Space prevents a detailed description of each of the ten pieces, but among them are canons, Gregorian tones, Doric modes, and clever imitation. From *Rendez a Dieu*, to the *Veni Emmanuel*, you will find unusual and inspiring church music, rewarding to the performer.

William A. Goldsworthy—*Desert Impressions*, 24p, J. Fischer & Bro. \$1.50, a suite a little out of the ordinary, based on my impressions felt while living in the desert. There is a need for good music written so the average organist can play it with a fair amount of practice. This is neither for highbrows (although it is hoped they will play it) nor for lowbrows, but for 80% of performers. First is *Tabernacle Butte*, and those who know this monument of nature will recall it, standing in solitary grandeur, an impressive sight for miles. Second is a description of *Tumbleweed gyrating in the wind*, or nestling quietly in the lulls, against wire fences. *Ghost Town* follows, based on the twelve-tone row; it expresses the eerie feeling one has going through the relics of the past. Final number describes one's sensations when driving into the late afternoon sunset, with its blazing glory shading into the lovely afterglow. How well I have succeeded will be for the organist to determine, each for himself; but the suite is at least different, not cacophonous, nor too difficult. The Publisher designed an attractive cover and added trigger-settings for the Hammond electrotone; registrations for organ are different from the usual and are very explicit.

COLLECTIONS

Graveyard Gems—Saint Mary's Press, 9 pieces, 19p, \$2.50, a collection of ancient music made available to modern organists because Messrs. Linzel & White liked these pieces and thought you'd like them too. Their theft of my title for such music both amused and flattered me, I must confess. Which may be because of my intimate knowledge of what these two men really can do in music, and my admiration for both that and them; actually I'm opposed to graveyard music chiefly because the wrong people play entirely too much of it. Here is the complete content:

T.Adams, *Adeste Fideles*, as graceful a piece of music as anyone could want.

J.H.Fioco, *Adagio*, another lovely bit.

T.Arne, *Flute Solo*, everybody knows this one.

G.Martini, *Aria con Variazione*, simple and appealing.

A.Armstrong, *Allein Gott*, and the selection of this piece shows why there's a *White Empire*; who else could see what's in these notes?

J.Kirnberger, *Herzlich Thut*, and this almost makes me wish I'd never called anything graveyard. You still like music? and get a message when there's one in it?

T.Roseingrave, *Allegro Pomposo*, another good one but somewhat involved, yet not unpleasantly so.

G.Bassani, *Larghetto*, but please sneak in the Tremulant when Mr. White isn't looking, just for a few phrases here and there; what's wrong with the Tremulant is chiefly that once it gets on it stays there even after its welcome is worn thin.

F.W.Marpurg, *Wer Nur Den Lieben Gott*, which shows why the metronome wasn't needed until modern times when organists forgot all about that beautiful thing called rhythm.

I've no notion why Mr. White did this collection but I have a sneaking suspicion he wanted, among other things, to teach me a lesson. Thanks; he's done it. Some graveyard stuff is the real thing. But I still rebel against some of the suggested registration; to me these things are beautiful only when their tones are richly colorful and on the quiet side.—T.S.B.

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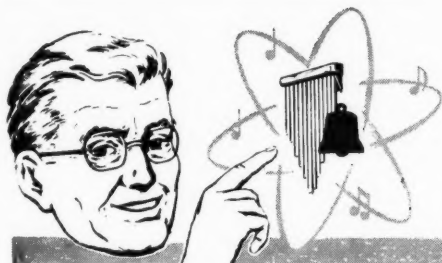


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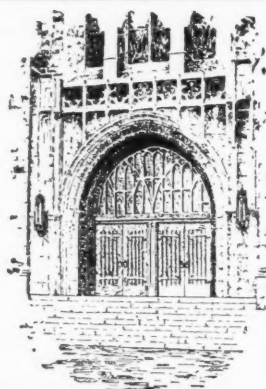
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop-letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving.

After Title:

c. q. cc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o. u.—Organ accompaniment, or unaccompanied.
pu—Partly or perhaps unaccompanied.
e. d. m. v.—Easy, difficult, moderately, vary.
3p.—3 pages, etc.
3p.—3 part writing, etc.
A. B. m. Cs.—A-flat, B minor, C sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

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SEPTEMBER 1954

No. 9

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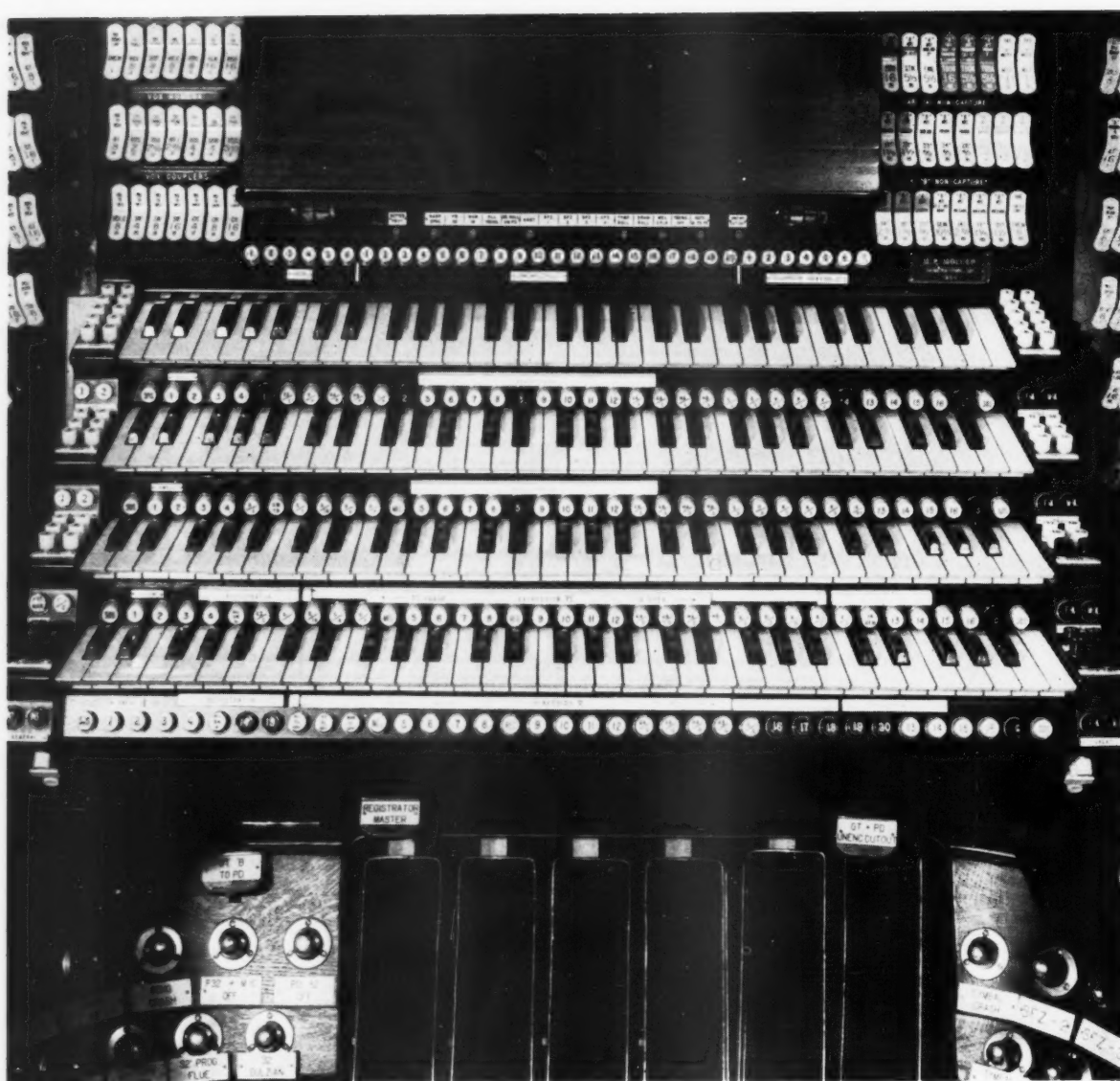
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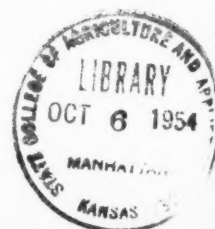
OCT 6 1954

MAN



ONCE IN A LIFETIME

an organ is built and a console designed for organ music of infinite variety and unlimited beauty; Cadet Chapel organ and console are likely the world's greatest example of that. With the aid of console gadgets Mr. Mayer specified, this organ can come closer to the richness and freedom of orchestral work than any other. Pipes are useless unless you can use them when and where you want them and at split-second cost in time—and they're not entirely pleasant to non-organist cultured music-lovers if they are too largely mono-colored Diapasons and mixtures.



West Point Cadet Chapel Organ, No.3

Whose diagrams and text are worth hours of study

A correction: July p.212, column 1, paragraph 3, said Mr. Harvey wrote his thesis in April 1942; it was April 1952.

GB-P 16' is introduced to "reenforce the weak tenor-octave of the Pedal" said Mr. Harvey. In a Pedal Organ of 144 stops I can see little need for reinforcement of any octave. The limited 32' couplers on the Choir are useful for Celeste

This diagrammatic map merely indicates pedal devices and their stoplist categories; it does not show the form of the control-device used. The code is defined in the upper left corner of the diagram. Most silencers and onoroffs have indicator-lights (above the Solo manual). "Gt. and Ped. uex Stops" is a silencer, as the drawing indicates. "Registrar Master" is the control which brings into operation the registrar mechanism.





West Point Cadet Chapel Left Jamb

effects.

The many special couplers are in most cases obvious; most are pf. A pilot model of the Melody Coupler is working; as now planned (April 10, 1953, when this report was closed against further changes) the device will simply couple the Solo manual to the upper or lower note being played on any other manual.

All shutters may be coupled to any shoe, slide, or combination of these. If a set of shades is coupled to two shoes, the one most nearly closed takes precedence. This is of use especially when using Harmonic and Great Organs together; both may be closed simultaneously, then opened separately. The slides under Swell and Choir manuals move from left to right, opening any shades coupled to them.

Combon-couplers and coupler-couplers both serve similar functions; they avoid tying up a full-organ combon when a relatively limited change in floating and fixed divisions is desired. This is especially necessary, since the float-couplers are not located with the fixed couplers except in the Pedal. This seems to me a grave deficiency; in practice one must look in as many as seven places to determine just what is playing on any manual. Much time and many mistakes could be saved if in one look one could tell just what is coupled to a keyboard. Pedal is thus arranged, and is much easier to control as a result.

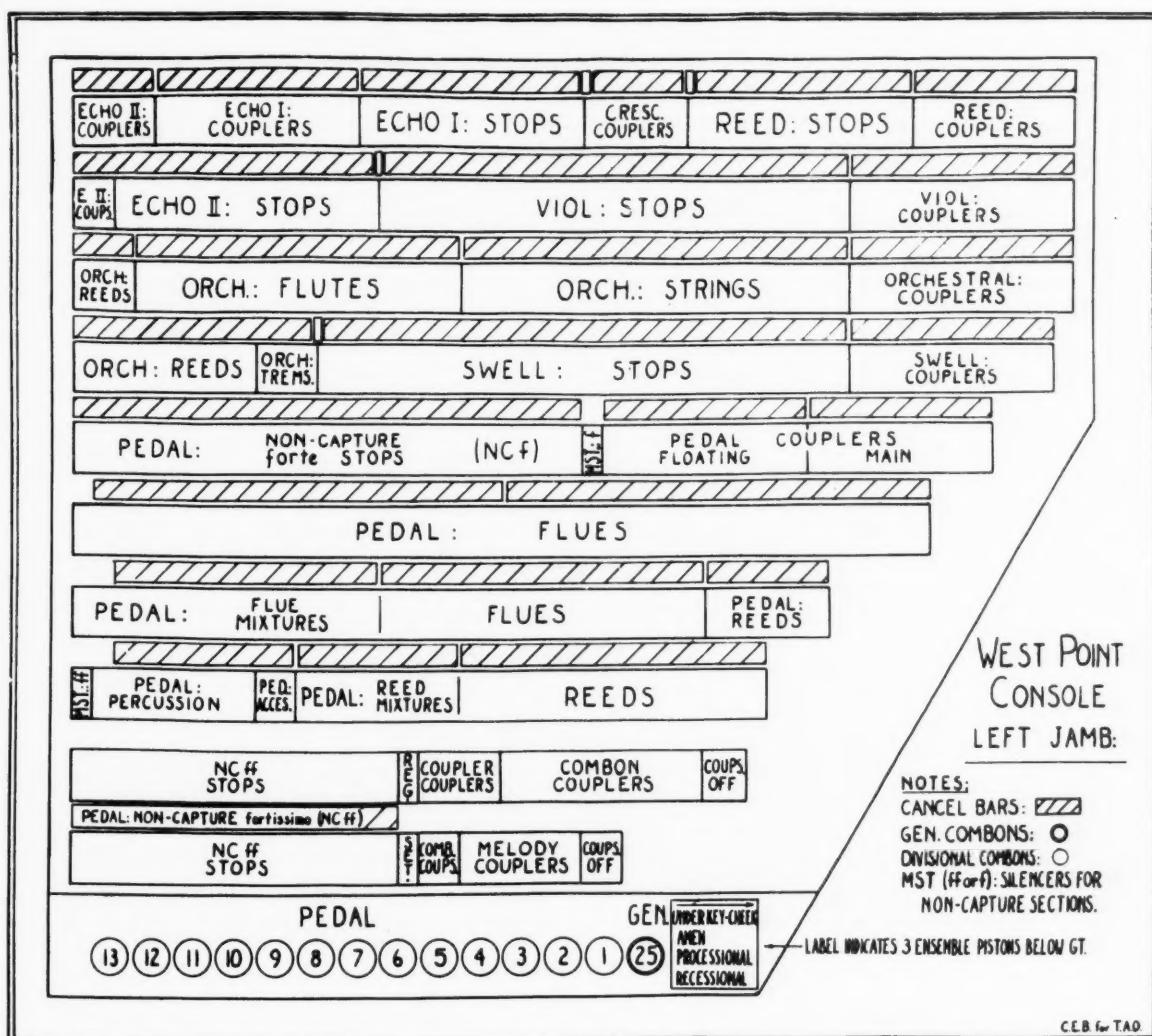
As was mentioned earlier, the combon action has not yet been installed. The first price quoted was in the neighborhood of \$75,000. Later a smaller builder was given the contract at much lower figure, but defaulted. It is at present hoped that a relatively economical design submitted by Chester A. Raymond may be the answer; a pilot model is serving successfully, and larger sections of the action are under construction. With the exception of this and another small model designed by Mr. Deveau and built by the E. M. Skinner Co., no combons or ensembles are available. This places any organist at a tremendous disadvantage for the present.

All divisional combons are to be double-touch, the second-contact bringing on any appropriate Pedal combon; a switchboard in the cellar will permit any of the 15 or 20 Pedal Organ combons to be plugged into these second-touches.

Reversibles, by T.A.O. definition, move the console devices they control. Some of the percussions work through reversibles and stoppages, others through onoroffs with indicator-lights.

Ensembles are of various types; divisional ensembles operate from stopkeys. They were planned as blind pre-sets affecting only NC sections, to allow greater control of these sections. They may or may not be used. Four full-organ toe-studs are available. The other four ensembles

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THE LEFT JAMB

In this description and all similar ones it will probably be necessary to compare the photographic reproductions with the drawings and notes, in order to gain all that is here presented. There are ten rows of tablets here, No. 1 at the top, No. 10 bottom. The Crescendo-Couplers in Row 1 include Expressive Register on Shoe-G, String Register on Shoe-G, All Shutters on Shoe-C, All Shutters on Shoe-D, and one blank spare tablet.

Floating Couplers: These couple their divisions to the manuals. Float-Couplers to Pedal are with main Pedal couplers on Row 7.

Master Stoptables (MST, Rows 5 & 8): These act as master controls for non-capture sections; unless these are on, no stops in their NC sections will sound.

Pedal—Flue Mixtures (Row 7) and Reed Mixtures (Row 8): These include a certain number of p.f. ensembles which may be used as combons for NC sections (see text elsewhere).

Pedal Accessories (Row 8): One is the Pedal-Divider, explained in the text; the other is Manual Percussion to Pedal Pizzicato and allows the tuned percussions to sound on any manual only when a pedal key is depressed.

REG (Row 9): This is the tablet which acts as a Registrar-Card reverser, explained in the text: Couplers Off (Rows 9 & 10): These take main-division couplers off all combons on Great, Swell, Choir, or Solo.

SET (Row 10): This is a three-position tablet controlling the Registrator and the combon capture-mechanism.

(under Great pistons in the keycheeks) will provide certain combinations frequently used in service-playing.

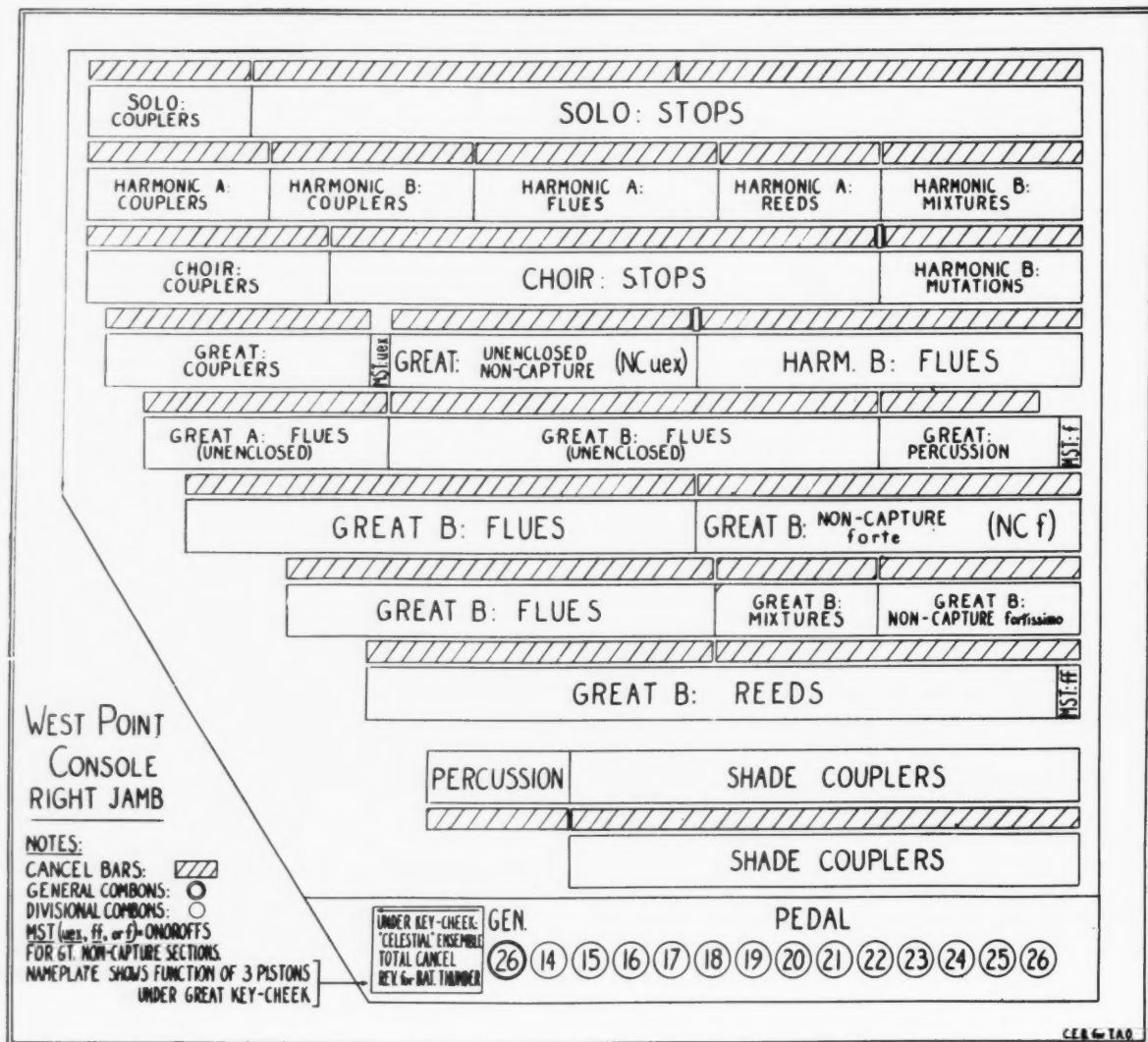
Battle Thunder is a fixed ensemble operating about 20 louder Pedal stops on c1-b1 of the Great manual. The stops affected are at these pitches: 64, 42 $\frac{2}{3}$, 32, 21 $\frac{1}{3}$, 16, and 10 $\frac{2}{3}$. When several adjacent notes of this octave are depressed together, the effect is quite indescribable.

The register-crescendos (only Great & Pedal, on shoe-H, is now operating) are of interest. Large switchboards, located in the crypt, provide for selective setting of the 300-odd stages on each. One will affect the entire organ, a second just the strings, a third all orchestral stops; each of these will operate selectively from shoe-G.

Divisional onoroffs are stoptables which silence the NC sections they control; they thus allow a combination to be set up and held in reserve until wanted. They are labeled "NC Masters" on the console; I have abbreviated this to MST on the stopjamb diagrams. Percussion onoroffs are standard.

Sostenuto, a device used in a few theater organs here and most thoroughly exploited by Marcel Dupre, will operate on any of the four manuals. The device will hold any note or chord until another note is depressed on that manual. The West Point installation will be unique, I believe, in that the note or chord will actually remain depressed on the keyboard (through a simple and clever gadget invented by Mr. Deveau).

The Pedal-Divider, while not unique, is not often seen here; it splits the Pedal clavier at c2, allowing only the



Pedal stops to sound below that note, and only the manual couplers to Pedal to operate above it.

The two All Tremulants devices are self-explanatory; in the unlikely event that both are on simultaneously, All Tremulants On takes precedence.

Automatic Manual to Pedal is a device which can be designed to work in several ways. In its simplest form it merely couples the manual being played on to the Pedal as soon as any chord is depressed on the keyboard. Another much more complicated form automatically selects a Pedal combination appropriate to the manual stops drawn. The former arrangement will be used here; when a key on any manual is touched, that manual and any floats coupled to it will automatically be visibly coupled to Pedal. This is an exceedingly rare device; the only example I have seen was in the 4m Casavant in Phillips Academy, Andover, Mass.

The Registrator device seen in the console diagrams and stoplist is, like the Sostenuto, almost unique—almost, because both are to be found in the organ in the home of Marcel Dupre, Meudon, France. Mr. Dupre's Registrator utilizes film strips on which are punched tiny holes corresponding to combinations he wishes. The device in Cadet Chapel will use I.B.M. punched cards and an I.B.M. sequential card-reading machine. Coded cards will be stacked in order in the machine and will be brought into action sequentially by touching any of the Registrator Bars beneath the manuals. The entire device will be put on or off by

THE RIGHT JAMB

Harmonic-B Mixtures, at the right end of Row 2, include four ensemble tablets for the NC sections; all are p.f.

MST, Rows 4, 5, 8, are master keys for the NC sections of the Great.

means of the large toe-stud above the shoes. The cards may be brought into play in either forward or backward order by using the Registrator Card Reverser on the left jamb. The number of the card presently in effect will be indicated by an automatic counter on the console.

Ideally, this device should act like a combon, moving all stops affected by it. It is hoped this can be done; installation of the device is far enough in the future to make detailed planning impossible.

The "other devices" are those which fit into none of the defined categories in T.A.O.'s stoplist standard. The capture combon-setter is standard; when the tablet (left jamb) is on, a light above the Solo manual acts as a warning. This device should be under a Yale lock—the time required to reset even one full-organ combon would be tremendous.

The final two gadgets listed in the stoplist as Other Devices (July p.216) are the only ones completely new to me, although I am sure some T.A.O. reader can mention instances where they have been used. The two are similar, each being a single-action toe-stud which brings on the first-

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let to Chester A. Raymond. . . for the complete Great 20 combons, including their share of the Tutti 30 combons. Mr. Raymond has developed for this organ a special capture setter mechanism which is entirely new. We count on installation within a few months."

Column 2, line 27 should read Combons: Chester A. Raymond.

These were not errors by Dr. Billings or by T.A.O.; he was given the information as published, and T.A.O., knowing him to be an extremely cautious, competent, and careful worker, would no more think of submitting his manuscript to censorship by anybody than it would submit any of its other pages to censorship by anybody. If everybody had been as exact as Dr. Billings, these false bits of information would never have been given him, and this waste of space would not now be necessary.—T.S.B.

THE MANUAL SECTION

The non-capture (NC) sections of the Harmonic Organs, top right, have no canceler-bars over them. The indicator-lights, top center just under the music-rack, are of varying colors; all are explained in the text, excepting the "Comb. Capture Mech. On," which is simply to indicate that the setter-tablet in the left jamb is in the Set position.

Cancels (pistons in the right keycheeks and under the

manuals): Special markings identify all cancels. Those marked L-X are tutti cancels for the indicated main divisions, and are found under the manuals. Those marked simply with the division letter are cancels for main and floating couplers to that division; these are found in the keycheeks. Coupler-cancels in the right Great keycheek are for all main and all float couplers. Tutti cancels in the right Choir cheek are for capture and non-capture stops.

Trem. under the Swell, 16' Bd. under the Swell, and 16' Gem. under the Choir, are all reversibles operating the tablets for Swell Tremulant, Swell Bourdon, Choir 16' Gemshorn.

Sw-E under the Choir and Sw-F under Great are "all swells" reversibles, operating master shade-couplers.

Registrator Card Changers are bars under all four manuals and pistons under the middle of Great and Choir manuals, all having the same function of bringing the next card in the registrator stack into effect—explained in the text.

All divisional combons will be double-touch, second-touch bringing on Pedal stops, excepting Great 17 to 20 which are pedal toe-studs. All other pistons, because of their standardized design, are double-touch; the second-touch is not wired in any other cases. Vox canceler-bars are coded as in stopjamb diagrams, by diagonal-hatching of bars.

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Farnam Can Still be Heard

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His amazing technic comes to life in all its perfection

Farnam-Watters, 3-41 Austin, St. John's Church, Hartford, Conn., Austin Organs Inc., 12" 1-p. CE-1040, \$4.75 postpaid from Austin Organs Inc., Hartford 1, Conn.

Bach, O God Thou Merciful God
Handel's Concerto in F; and Menuet.
Karg-Elert, Mirrored Moon
Sowerby, Carillon Af
Vierne, Westminster Carillon

This is classed as Farnam & Watters because Mr. Farnam plays the keys and Mr. Watters controls the registration on an entirely different organ than the one Farnam used. It's a phonograph disk resulting from the modern Austin genius in transferring a paper roll to a disk, a process to be reported in detail later.

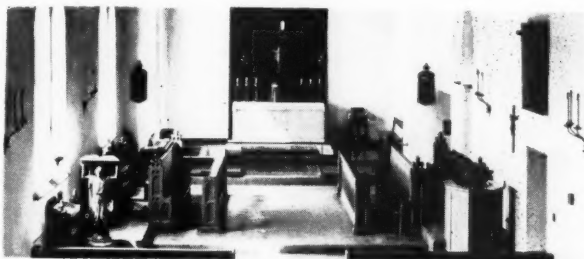
Farnam cut many automatic-player rolls, among them this one at the peak of his career, in the year of his death; others were done on the similarly roll-cutting Welte-Mignon Philharmonic Organ which was the outgrowth of the roll-cutting devices first applied to the Welte-Mignon automatic-player piano. On a piano the machine's performance is virtually perfect, but on the organ the problem of registration is grievously important in dealing with a colorist like Farnam was. That applies to player-rolls direct on different organs even of the same stoplist and size. It is all the more troublesome when dealing with organs of two entirely different periods.

For the record, Dr. Farnam had in Holy Communion a 4-48 with 26 8' & 4' manual stops and only one 3-rank mixture (on the Swell) and with these resources he attained a world-wide eminence the envy of all. These resources developed his registrational senses, so the colors he must have used in the automatic-recording Austin, which was "a small three-manual instrument. . . . designed primarily as a residence organ," must have been far removed from those obtainable on "an organ with a modern tonal scheme." This "organ with a modern tonal scheme" has 23 8' & 4' manual stops with a total of eight ranks of mixtures. In Mr. Farnam's day registrations were soft, rich, appealing, mellow; today they are bold, hard, strident, piercing. All that was Mr. Watters' headache.

This registrational problem is stressed because it is the one and only point on which this truly remarkable disk

could be improved. Mr. Farnam, incidentally, used T.A.O.'s stoplist form and in his printed leaflet of the Holy Communion stoplist gave T.A.O. & me credit (merely something to crow about in an often otherwise drab world).

Hear this disk on a good machine and you'll hear what Farnam was, though I doubt if he ever used as prominent upperwork in the first of Bach nor the emphatic flutes immediately following; but if you want to know what real organ music is, listen over & over again to his Karg-Elert, and observe his sense of the dramatic in that quick crescendo. Observe also the sweet delights of his quietness in playing Dr. Sowerby's Carillon, and the roar he gets at the end of the Vierne. And all the while be attentive also to the cleanness of his technic.



CHURCH OF THE ASCENSION

where Fr. Raymond G. Rogers, formerly an organist, conducts the services with infinite perfection of detail in high-church ritualism at its best with plainsong—and a contagious enthusiasm rare in the ranks of the clergy.

There has been only one Farnam, consequently no other man can ever exactly duplicate the Farnam delicacies and infinite varieties of registration; but under these limitations, here's a disk of greatest importance to the world of organplaying. Three "old-fashioned" organs with which Farnam was associated at the peak of his career ought to serve as the one final authoritative guide to any and every registration used in any sorely-needed future disk translations of existing paper rolls. Those organs were the non-screaming but beautifully-toned Casavant in Emmanuel Church, Boston; the richly-voiced Skinner in the Fifth Avenue Presbyterian, New York, where the congregation didn't have enough musical intelligence to retain the prize organist of the age for a second year; and the good old 1911 Skinner in his beloved Church of the Holy Communion, New York, where the people not only had intelligence enough to retain Farnam to his dying day but delighted to honor him as the prized possession of the whole parish. Look at these organs. Think of Farnam's art. And stop your noise.—T.S.B.

(If any reader has a copy of any organ composition studied with Mr. Farnam and showing Farnam's registrational suggestions in detail, will he or she kindly send such to T.A.O. by registered mail for inspection? We'll return it by registered mail and repay the postage expended.)



CHURCH OF THE ASCENSION

in Richmond borough of New York City; from the steps on a clear day can be seen the top of the Empire State Building in Manhattan over ten miles straight-line distance; the Church, surrounded by small but beautiful suburban homes, faces a beautiful park complete with trees and lake.

FIGHT FOR YOUR FREEDOM

"The collectivist principle depends on the use of legal force and penalties to make individuals conform to the master plan imposed on them. This principle lies at the heart of communism, socialism, the welfare state, and all varieties of planned economy."—James C. Ingebreten in "Spiritual Mobilization."

APOSTLE OF PROGRESS

"Printer's ink is the great apostle of progress, whose pulpit is the press."—Horace Greeley



A Presbyterian Service

Music by JOSEPH HOFRICHTER

Calvary Presbyterian in Richmond Borough of New York City

HEARING an organist of whom you've always had a good opinion, and finding him in actual service as good as your built-up notions, is gratifying. Mr. Hofrichter was born on an Oct. 1 in Lakewood, Ohio, finished highschool there, earned his Mus.Bac. in Oberlin Conservatory and went on to earn his M.M.E. there five years later. For a time he was on the Oberlin faculty, and later various other faculties, coming to New York City in 1953 and to his present church a few months ago.

Like another prominent young organist coming to T.A.O.'s wooded borough, he is in full view of the congregation and you don't leave with a sick feeling in your interior; I did not catch Mr. Hofrichter making even one arm-waving motion at his choristers, though he may well have signaled with his hand low in his lap where it would guide the choir but couldn't distress the congregation. Of all the evils of the church-music world, arm-waving is the most distressing because so inexcusable and unnecessary.

Choir of adults sits on two sides of the chancel, facing each other, organist in front on the left, his back to the congregation; organ housed behind lattice-fences, two on each side, facing chancel and nave. Lattice fences are cheaper than organcases, hence their popularity.

At 10.50 the auditorium was so full I decided to go home, but an usher found a seat for me—my favorite—in the back pew, corner. The service:

Bach, Pastorale

(Choral Call to Worship, Processional Hymn, Invocation, Lord's Prayer, Apostles' Creed, "Gloria Patri.")

"Be Thou my vision," Slane

(Reception of Members, Hymn, Scripture, Prayer, Choral Response, Collection.)

"At Thy feet," Bach

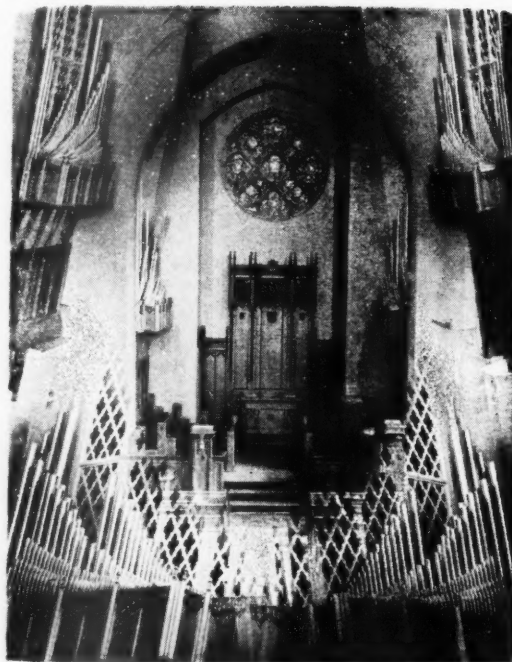
("Doxology," Prayer, Sermon, Hymn, Communion Service, Prayer, Recessional Hymn, Benediction, Silent Prayer, Response.)

Bach, My Heart Ever Faithful



CHURCH OF THE ASCENSION

Organist sits with her back to the wall, faces across the choir, is almost hidden from the congregation by the lectern; instrument is a Baldwin electronic, often producing surprisingly beautiful organ-like music.



BY COURTESY OF REUTER

we repeat the picture from the full-page advertisement in our June columns because it shows further details of the Church and case-work which inspired our Cover-Plate this month; it explains the details.

Choir gathered in the rear aisle, did a quiet "Call to Worship," beautifully without arm-waving. Mr. Hofrichter played the hymn through, and the choir came forward singing heartily, in which the congregation joined equally heartily. Merely a chord was given for the "Gloria" and the thing was sung at rapid tempo, which I thought was a bit too fast, as the singing was not over a victory on the ball-park but in praise to the Eternal; an improvement would be to have the choir begin immediately with the organ chord instead of waiting—a man of Mr. Hofrichter's ability could easily manage that.

As suggested here at various times, if any younger organist doesn't know how to drill his choir for such niceties, let him announce at every rehearsal that the "Gloria" is to be started immediately with the piano, no delay whatever, and in an unexpected key; in no time at all they'll catch on and do it perfectly.

The Slane was good, made better because we saw no arms beating the air to impress the populace with an organist's importance. The hymn after reception of members was "Blest be the tie" and it was sung with but an introductory organ chord; congregation was already standing; brevity from the organist was exactly right. After the prayer the organist played a hymn quietly, using Chimes on the tune (it fitted well) for part of it.

There was a mild tendency to swing & sway on the bench, which every organist should guard against, whether in view of the congregation or not; we want emotion not in our bodies but in our music. Build a screen behind the organ-bench. This choir, like all others, should have more tone-drill during rehearsals; tone was not bad, but could have been much improved. Fortunately there were no children in the choir, only adults. I don't want children in the pulpit, nor in the choirloft.

After the prayer a choral response, introduced by soft 8' chord; and here again the choir should have been trained to begin with the organ, not wait a second or two. Words, said or sung, make the service; the organ is only a sup-

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AUGSBURG PUBLISHING HOUSE

The new home at 426 South Fifth St., Minneapolis, Minn., was finished last summer, cost \$1,250,000.; upper three floors occupied by departments and auxiliaries of the Evangelical Lutheran Church which owns and operates Augsburg; first floor houses Augsburg general offices, conference room, etc. This adds 38,000 square feet of working-space for expansion; a tunnel connects it with the old building still used at 421 South Fourth St.

porting framework and the less we hear of it, by having attention deliberately called to it, the better.

While the money was being collected the organist improvised a while, unfortunately using flutes instead of strings; flutes give you a shove and push you along, strings lead you gently. So more strings, much less use of flutes. This led into Bach's "At Thy feet," done well and without arm-waving or head-nodding, following the best trend of teaching a choir its job at rehearsal and expecting it to do the job without visible leadership in the service; it's the only way to stop the cheapness of church-music practice and make an effective art of it.

To my taste again the "Doxology" was much too fast for its text and purpose; it's not an exuberant shout over a home-run but a fervent expression of adoration to the Almighty God—and it needs decorum & reserve more than enthusiasm or vim. There is a tendency to use speed in much of the choral music of the church, and it's fine; but the text and occasion should control the speed, not the mood of the music. I once heard "When morning gilds the skies" done so fast by Dr. Williams in St. Bartholomew's on a Sunday morning that it was at first almost a shock, but in a moment or two the full significance of the speed dawned on me—and evidently the congregation too—and it was one of the grandest bits of hymn-singing I ever heard. So text and purpose must control speed, not sentiment of the moment. The church service, under the keen energies of our present crop of young organists—those who have not gone wild—is evolving into something highly impressive and efficient; it's no longer a grab-bag of hymns & readings & long-winded prayings, with preludes, postludes, anthems, and responses thrown in to take the curse off.

Three Bach in one country Presbyterian church? Mr. Hofrichter first chose well, then avoided offensive registrations, and finally gave English titles; the combination, plus his native feeling for musical music, was successful. It's a live church; took a 6-page mimeographed calendar to list all the activities. Also a young man's church; I believe all the ushers and certainly all the money-collectors were young men; those I saw in the rear aisle were all young. The place was packed.

I do not know what Mr. Hofrichter plans to do, but he should get two more women and six more men into his choir, tone-drill them at every rehearsal, expect them to learn their stuff well and do it without leaning on him during services. Does the church pay enough to make all this work worth while? I do not know, but I do know that here is a golden opportunity for a totally competent young

organist (not teen-ager) to do invaluable missionary work in behalf of the church world that will propagate untold benefits for all America. Only once did he use upperwork screaming registration, and it must have grated on his sensitivities as much as it did on mine, for he cut off quickly and didn't use it again. Organs should be warm and appealing, not vulgarly loud & squealing; people want to like the organ, if only we'll play it decently for them.

They want to like choirs too, if we keep the kids out of them, tone-drill them to eliminate rawness, and then hammer the music into them in rehearsals so it automatically flows out an agreeable product on Sundays; some day they'll even be able to pronounce the words in anthems too. Jazz & radio singers invariably do; if they can, why can't we? Laziness, indifference, incompetence—a trio of answers, and the only ones.



AUGSBURG PUBLISHING HOUSE

The general office on the first floor, completely air-conditioned, fluorescent lighting, acoustic ceiling, sprinkler system, A.D.T. service, pneumatic-tube to the old building. Augsburg publishes everything the Lutheran Church could want, in music and books of all kinds, and sells everything from recordings to chancel equipment; it's not merely a music-publishing venture.

T.A.O.'S MEMORIAL COLLECTION

Gets another magnet, from Julian A. Sauter of Chicago

Everybody has accumulated junk that should be thrown away, but some people have trinkets of no earthly value to them but which none the less should not be thrown away if some proper place can be found for their preservation. Caring more about the organ than anything else, T.A.O. began accumulating organ mementos years ago when the very honorable George Ashdown Audsley willed his collection of books and other organ items to one T.S.B. Our readers have contributed often, for which our profound thanks.

Mr. Sauter's magnet is 3 9/16" long; the central section is 1 1/4" diameter and 1 15/32" long; one end is 3/4" diameter and 1" long, the other is 15/32" diameter and 1 1/16" long, is made of brass, and has four holes evenly spaced around it, the holes being 3/16" diameter; and into this brass end floats a presumably iron cylinder 5/16" in diameter and 15/16" long, held in by a brass plug 1/2" long, screwed into the brass end. A hole extends through the whole thing, the hole being slightly less than 3/16" diameter. An organman would probably know what all this is about, but I don't. Total weight is almost exactly 6 ounces.

Says Mr. Sauter, "This magnet comes from an organ the stoplist of which is given in Audsley's Vol.2—yes the greatest organ of all time in Chicago, the great Frank Roosevelt Auditorium instrument. The organ was built c.1882, an electric in the tracker heyday. I personally

**BUILDING CHOIRS: No. 1**

Here are three of the 5x3 cards, property of Church Music Foundation, Box 7, Decatur, Ill., produced by the Foundation for sale to organists to assist in building better choirs, reproduced here by special permission. The entire series, some printed on both sides, are for mailing in envelopes. Dr. Federal Lee Whittlesey sent the original of this one, the work of a girl in his choir, to Mr. Swarm for his series.

worked a week in dismantling it (with five other men) just because I like organs.

"There were several rows of shelves all lined up with Leyden-jar batteries, hundreds of them; they must have kept a man busy fulltime servicing this antiquated idea of electric supply. I have seen the same wet-battery idea in many of the older churches. This magnet has been shoved around the house many years now; I still have the Great-C. The magnet being sent you is the Solo-C.

"Note the four wires used, also the extra-heavy gage wire; in those old bygone times that must have been the finest gage wire available." From the central section of the magnet, at the small-diameter brass end, two sets of wire, two-strand each, extend. "This is a solenoid magnet (with movable interior part) with four holes for windage. Today this old organ stands in Indiana University, Bloomington, Ind., rebuilt by Aeolian-Skinner.

"In 1905 there was a theater fire which took 700 lives, so the city council decreed that a sprinkler-system should be installed in all theaters—a new idea then—and the Auditorium was duly outfitted with said sprinkler-system. All was inspected and the organ chamber was also inspected. But a pipe was run along the ceiling over the top of the swellbox, and as far as the eye could inspect seemed intact. The pipefitter must have found it difficult to get on top of that swellbox and so an open 2" pipe was left up above. So the water was turned on and after 40 years we found 2" of water in the reservoirs and all the tubing was full of

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Whenever you find that you will be unable to attend rehearsal or a service, won't you please let me know in advance?

Yours,

BUILDING CHOIRS: No. 2

These are not produced here in any proper order of use by the organist but only as suits T.A.O. mood of the moment. This one is to be signed by the organist and mailed to a rehearsal-delinquent chorister.

water. What a picture after 45 years of dust, all in a sea of water; dirtier jobs there are none. Even a coalminer can wash up, but an organman does not know when he's licked nor when he is hungry."

Of the magnet described on Feb. 1954 p.51 Mr. Sauter says, "After looking up a bit, the boys tell me that that magnet is not so old and was more abused than used; they were used by the Estey, Hall, and Pilcher companies in the early days of electricity.

WHERE WERE YOU?

MOVIES? SWIMMING? READING? CRUISING? STUDYING?
SAILING? SPECIAL DATE? WORKING? SLEEPING

NONE OF YOUR *#! BUSINESS !!!

Well, anyway, you were missed; and we want to see you at choir rehearsal next week.

Yours,

BUILDING CHOIRS: No. 3

This one takes advantage of the bite of sarcasm, quickly followed by an ingratiating thought. The full series or any numbers of them are obtainable from Church Music Foundation at lower cost than they could be individually reproduced, even if there were a plagiarist within the organ profession.

HOW A COMPOSER FEELS

By William A. Goldsworthy

Some time ago I commented on how composers feel when hearing their works performed. I had heard my numbers presented with such varying degrees of effectiveness that I found myself entertaining a certain apprehension when going to listen to a program on which something of my own was included. It was with special pleasure then that on Easter we heard Dr. C. Harold Einecke and his fine Santa Barbara choir sing a recent anthem in a manner so fine as to completely reverse my attitude. And I say to fellow writers: make sure your number is done by a good group, then go to listen with a joyous heart.

In this case the work sounded much better than it is, as should be, for a good conductor can breathe life into quite an ordinary score. Incidentally, Dr. Einecke's conducting was illustrative of the uselessness of an extra arm-swing.

His large group consisted of a chancel choir of from 60 to 80 voices, then a unit of girls (probably 50) in one gallery plus a similar body of boys in the opposite gallery. He sat playing quietly at the console and, with barely a motion of finger or head, brought in the different parts in an antiphonal anthem which had voices coming in on each other frequently on off beats.

Imagine in contrast the swaying arm-swinging, dragging in this group and that with frantic force. Some one asked Dr. Einecke after service how the several choirs came in on their leads so easily; his quiet answer was, "They knew their music."

The large girls' choir sat without a leader in their midst, for Mrs. Einecke, director of this group, sang with the chancel choir. She sat with her back to the girls, with never a glance toward them.

This is real choir training. And with this proof of the pudding, may we not have an end of this nonsense of separate leaders and players? Organists should not be asked to play under people of musicianship not equal to their own. And choir leaders should learn to play the organ. Period.

THAT FLOR PEETERS CONSOLE

A letter from Dr. Homer D. Blanchard of the Moller faculty

Re the May 1954 p.148 item, according to their list Steinmeyer have built two 5-manual organs, Passau and Nuernberg St. Lorenz. This is definitely not like the pictures of St. Lorenz but resembles most closely Passau—as others have already pointed out.

When the Passau organ was built a booklet was published describing it—Die Grosse Orgel im Passauer Dom, ihre Entwicklung, Technik und Verwendung, Passau, 1928. This contains several pictures of the console, always from the side or at an angle. The Organ, Vol.19, July 1939, p.13, has a good article on the organ and a fine head-on view of the console.

Console resembles what we see in the Peeters view except for the little setters in a long continuous row right under the music-rack, together with their round identification plates in a row immediately under them and above the quadruple rows of setters for the tilting-tablets over the fifth manual. It is my guess that these were added at a later date, perhaps even since the last war, but I have no record of the whyfor. Steinmeyer could probably furnish data. (Because of language difficulties and the grievous lack of uniformity in describing and cataloging gadgets, in terms of exactly what they do and how they work, T.A.O. let's it rest on whatever can be given by American organists.—Ed.)

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HILLIAR

IT COULD BE

"I still maintain my opinion of the Hammond—it is quite an instrument. But I will stick to my 2-8 organ any day of the week. One thing I can't understand is why a concert organist would contract to perform a series of recitals on the Hammond. Could it be the Truman S?"—A. T. Chamberlain.

ALL RIGHT, WE WON'T

"Please don't call Roosevelt 'Frank' anymore, as Franklin is his name. It hurts to have my name printed with his last one."—An Oregon subscriber who uses his name merely as the shortened Frank. (Hope we can remember. He's gonna build an organ for himself some day.)

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BLUEGATES

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N.Y.

EDITORIAL COMMENTS —

*Which you are requested to skip
if you don't want other men to say honestly what they think*

Things to Think About

AFTER many trials & tribulations we got our new record-player back again with its few minor defects cured and the first recording we listened to was Mr. G. Donald Harrison's Vol.1 of *The American Classic Organ*. This was reviewed on February p.52 as a masterpiece of unspoiled musical pleasure; Mr. Joseph S. Whiteford was the genius behind the recording.

Now Vol.2 has arrived and will be reviewed in due time. I have never found anyone able to use words to describe organ tone; tone has to speak for itself. No one can describe colors either so a blind man would completely understand. Instead of doing so much talking about organs and all that in meetings of organists—whether two friends or two hundred at a convention—it would be more profitable to put these disks on a machine and listen critically.

The only thing I disagree with is calling it classic; but then I've never yet found a suitable word for the unsatisfactory romantic. How about using Contrapuntal and Harmonic or Melodic instead? All the old composers who have survived wrote contrapuntally, thought contrapuntally; the misnamed romantic era came when composers began to write harmonically and melodically. Right? Actually, as Messrs. Harrison & Whiteford prove, this organ Mr. Harrison is building produces contrapuntal and harmonic music with exactly equal eloquence & beauty. And if music does not have beauty it's a total waste of time for everybody concerned.

Why do so many organists think they must be composers? Is there some special glory in it? It has been said—I do not know with how much or how little truth—that some publishers will add compositions to their catalogues if the composers pay all the costs. That's reasonable enough and generous of the publishers; but what good results? It seems to me to be brought on by a failure of the teachers of theory in our schools; theory should be confined strictly to counterpoint, to enable all professional organists to better understand what counterpoint means.

But instead of using counterpoint courses for that purpose and stopping it right there, the aim is much too obviously to induce students to write music. And it's all hopelessly bad.

Another false conclusion is that there is some virtue in the minor key, a conclusion drawn from the great mass of fine music that happens to be partly in minor. So the ambitious organist floods the world with hopelessly barren music all in minor. I believe the needed remedy would be to aim all theory classes at an entirely different target with urgent admonitions never to give a thought to composing anything at all. The urge to write music must never come from the brain; it must come entirely from the heart.

I rather believe Beethoven was the first surviving composer who worked on the mental basis instead of the more worthy spiritual. Spiritual, not religious. Beauty is of the spirit, hardly the intellect. If our beloved Uncle Dunham didn't jump on me so much for it, I'd say inspiration. Nobody by sheer intellectual force could create any of the better themes Brahms, Franck, and Tchaikovsky used; such music came to them by inspiration only.

And there's about as much inspiration in today's flood of published compositions as you'll find in a dead toad.

Would you attend organ recitals if the organists improvised the whole thing? For the same reason I no longer attend Sunday services on the improvisation basis. I want the ritual or liturgy, or anything you want to call it,

to have greater merit than can be written by individual clergymen anywhere; I want it to represent, just as music does, the finest available through all the centuries of Christianity, and I don't object in the least when parts of it revert to the Jewish religion in the B.C. era.

And that's why, though born a Methodist and working for Presbyterian churches exclusively through my twenty or thirty years as an active organist, I now attend regularly only the Episcopal church. The Episcopalians stole everything from the Catholics, their chief changes being the use of the English language and severance of all alliance with or obedience to any church body in any other country than my own. Whether the Roman Catholics in America have a better religion than the Episcopalians I do not know, but I know their members are infinitely more faithful.

After decades of church experience I finally chose the Church of St. Mary the Virgin in Manhattan borough as the ideal, and the nearest I've been able to find in my own Richmond borough is the Church of the Ascension. It has a double value for me because every Sunday I'm there I hear what the Baldwin electrotone can really do, and how superbly an organist can carry the service without arm-waving, finger-wiggling, or head-nodding at a choir.

This raises my self-esteem. First because I've always said an organist need not act like a spoiled child in a public service, second a church that cannot yet afford an organ can find a perfectly satisfactory substitute in the Baldwin electrotone without need of using either a piano or a sour-sounding set of cogwheels. Three little pictures of my beautiful little Ascension, thanks to Mr. David Walsh.—T.S.B.

Having been forced once again to decide between financial profit and ethical honesty, these pages will continue to use the word *Organ* just as Bach, Widor, Vierne, and Franck used it, to indicate a music instrument producing its tones by wind-blown pipes.

Other publications and other people may do as they like; this decision refers only to these pages.

We believe there are enough men and women of high ethical principle and fundamental knowledge of the *Organ* to support this decision and welcome it.

Because something sounds like an organ does not at all make it an organ.

Because something looks like gold does not at all make it gold.

Because something tastes like butter does not at all make it butter.

Because the general public is both ignorant and indifferent does not in the least excuse professional people for conduct based on similar ignorance and indifference.

—The American Organist

EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

"Could you publish information on organ broadcasts, such as E. Power Biggs, from New York, stations, time, etc.?" This from a reader.

"The radio programs are prepared a month in advance, but you must have them five or six weeks in advance. I shall see what I can do." This from one of the famous nation-wide organist broadcasters.

Under the present nation-wide slow-down it seems difficult to get programs in advance. Sometimes if we had them three weeks in advance they would be in time; it is impossible to precisely predict. However if any readers took the trouble to send complete advance programs, with all details as soon as known, some of them would certainly be in time for advance publication. Mild changes in program would never matter, for they are to be expected.

Dr. Alexander McCurdy, First Presbyterian, Philadelphia, Pa., announces the "dedication of the transept organ, and the rededication of the gallery organ, as built by Moller; Sept. 29, 8:30; Oct. 6, 8:30, recital by Fernando Germani, Oct. 13, 8:30, recital by E. Power Biggs.

HAROLD FINK

Fordham Lutheran, New York, N.Y.

Oct. 31, 4:00

Faulkes, Ein' Feste Burg

Bach's Sonata E-flat (complete)

Vierne's Sonata 1 (complete)

DR. ALEXANDER McCURDY

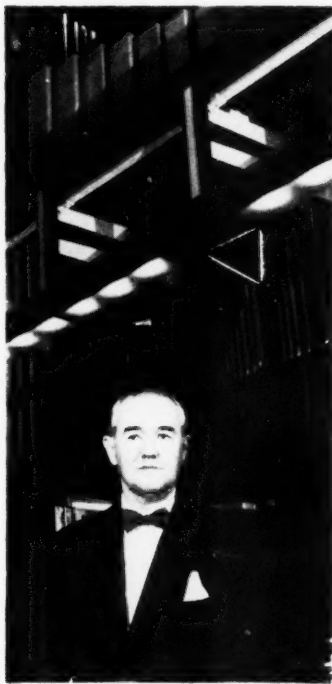
First Presbyterian, Philadelphia

Herewith is the season's schedule of

Dr. McCurdy's 4:30 musicales:

Oct. 3, Hymn festival, Dr. Williamson.

10, Mozart, Requiem



AN AMERICAN ABROAD, No. 1
E. Power Biggs and the Royal Festival Hall organ, London, on his summer's tour of Europe. He gave the Britisbers an American example in Dr. Leo Sowerby's Rondo from the Sonata in G.

- 17-24, Mendelssohn, Elijah
- 31, Brahms, Requiem
- Nov. 7, Franck, Mass A
- 14, Gounod, St. Cecilia Mass
- 21, Mendelssohn, Hymn of Praise
- 28, Bach, Magnificat
- Dec. 5, Handel, Messiah
- 12, Elmore, Incarnate Word
- 19, 24, 26, Carol services
- Jan. 2, 1955, Bach, Sages of Sheba
- 9-16, Bach, B-minor Mass
- 23-30, Bach, St. Matthew
- Feb. 6-13, Bach, St. Matthew
- 20, Verdi, Requiem
- 27, Rossini, Stabat Mater
- March 6, Sowerby, Forsaken of Man
- 13, Stainer, Crucifixion
- 20, Handel, Messiah
- 27, Dvorak, Stabat Mater
- April 3, Faure, Requiem
- 10, Handel, Messiah

FRANZ LISZT

was in the habit of writing music for his pupils; c.1886 he gave May Hoeltze the manuscript of what Theo. Presser Co. now publish as Forgotten Waltz No. 4, it was given by her to her son, Arthur A. Hauser, now president of Theo. Presser.

DR. ALEXANDER SCHREINER

of Salt Lake City Tabernacle earned his Ph.D. Aug. 27 in University of Utah, his thesis being an Organ Concerto in B-minor, taking 30-minutes for performance; orchestras scheduled to perform it are the Utah, Brigham Young University, and Claremont College, dates not yet determined. The Doctorate also required 145 hours of academic graduate study; language was not necessary as he already speaks English, French, & German. His average organist duties in the Tabernacle amount to about 200 a year—recitals, services, radio programs; his last tour included 35 recitals. Dr. Schreiner was appointed to the Tabernacle in 1924.

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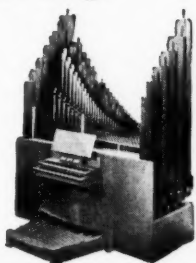
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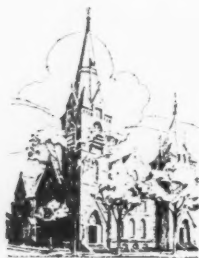
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Service Programs

CHRISTMAS PROGRAMS

Christmas is the one service in the whole year when the organist takes precedence over the minister; the great army of two-timers who go to church only on Christmas and Easter are beyond the preacher's reach: he should scold them for their two-timing but he dare not. His best course then is to depend on the beauty of the Gospel story of the birth of Christ, and the beauty of the music, not forgetting those grand old Christmas hymns every churchman wants to sing.

The music is up to the organist and how wise he is in selecting beautiful, not involved, carols and anthems, and how expert he has been all year long in training his choir, especially in getting their words across. Probably not one choir in a hundred will do it. But every jazz-singer and music-hall chorus can and does. Strange.

National Origins

Since we rightly blame so many church-music improvements on Dr. Clarence Dickinson we might as well blame him and Mrs. Dickinson for the idea of the program of Carols of Many Nations. Our programs this year shows the national origin first, then arranger or composer, finally title. Here's the key:

A—American, Al—Alsatian, Au—Austrian.
B—Bohemian, Ba—Basque, Be—Belgian, Br—Brittany, Bu—Burgundian.
C—Corsican, Ca—Catalonian, Can—Canadian, Ch—Chinese, Co—Cornish, Cz—Czech.
D—Danish, E—English, F—French.
G—German, Ga—Gascony, Gr—Greek.
H—Haiti, Ho—Holland.
I—Indian, Ir—Irish, It—Italian.
J—Jugoslavian.
L—Latin, La—Lapland, Li—Lithuania.
M—Mexican, Mo—Moravian.
N—Negro, No—Norwegian.
P—Poland, Po—Portugal.
R—Russian.
S—Swiss, Sc—Scotch, Se—Serbian, Sl—Slovakian, Sp—Spanish, Sw—Swedish, Sy—Syrian.
T—Tyrolese, Tu—Tuscany.

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

U—Ukrainian.
W—Welsh, Wa—Walloon.
Figures refer to centuries.
One nation under God? Let the organist now do what he can to help make it all nations under God and every one of them completely free of domination by any other, just goodwill and peace to all.

DONALD L. COATS

*St. James' Episcopal, New York
Christmas Eve Candlelight Service
Praetorius, Lo how a Rose
Adam, O holy night
R-ar.Dickinson, Holy angels singing
12-ar.Dickinson, The Friendly Beasts
ar.Willan, Hodie Christus Natus Est
A-Mackinnon, Sleeps Judea fair
M-ar.Gaul, Who are these men
L-ar.Holst, On this day Earth
Ho-ar.Dickinson, Sleep my Jesus

DR. CLARENCE DICKINSON

*Brick Presbyterian, New York
Carols of Many Nations
Mo-ar.Garden, Lightly bells are pealing
G-ar.Dickinson, O have ye heard
Cz-ar.Dickinson, Still grows the evening

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Central Methodist, Lansing

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Rittenhouse Square, Philadelphia

T-ar.Dickinson, Who knocks so loud
G-ar.Dickinson, The angels were singing
Gr-ar.Dickinson, Shepherds on this hill
A-Staley, What can this mean
H-ar.Dickinson, Jesu little Babe so fair
E-Shaw, How far is it
Au-ar.Dickinson, In Bethlehem's manger
A-Dickinson, Nowell
S-ar.Dickinson, O God of love

The Church also had a children's candle-light carol service Christmas Eve at 5:00, all music from the hymnal.

Eugene A. Farner

Harold Fink

Recitals

Tenafly

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M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist
Christ Church Cathedral
LOUISVILLE, KENTUCKY



AN AMERICAN ABROAD, No.2
When Mr. and Mrs. Biggs visited Holland He posed Her in front of the tablet on St. Peter's Church, Leiden, Holland, where the Pilgrim fathers attended service before starting their voyage for America. You can't read it but we can. "The Mayflower 1620, in memory of Rev. John Robinson, M.A., pastor of the English church worshipping over against this spot, A.D. 1609-1625, whence at his prompting went forth the Pilgrim fathers to settle New England in 1620. Buried under this house of worship, 4 Mar. 1625, aet. XLIX years, in memoria aeterna erit justus, erected by the national council of the Congregational churches of the United States of America, A.D. 1891."

HAROLD FRIEDEL

*St. Bartholomew's, New York
Christmas Eve at 10:00
Helder-ar.Whitehead, O Jesus-Child my Joy
E-G.Shaw, How far is it
H-ar.Dickinson, Jesu Thou Dear Babe
dePearsall, In dulci jubilo
N-ar.Work, Go tell it on the mountain
Al-ar.Dickinson, Sleep little Dove
Ir-ar.Whitehead, Now Christmas day
From Other Services
A-Friedell, In Excelsis Gloria
Adam, O holy night
Can-Willan, There were shepherds
A-Friedell, Bring not a crown to wear

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E-R.V.Williams, Magnificat
Vittoria, O magnum mysterium
E-ar.Lefebvre, What Child is this
ar.Whitehead, The Echo Carol
Richard Trunk, Idyll
Mendelssohn, When Jesus our Lord
Choir: 20s-15c-15t-13b. Mr. Friedell and his assistant on Dec.24 had p.m. services at 12:10, 4:00, 5:00, 10:00, 11:30; the 5:00 was "community singing around the Christmas tree on the terrace." Waldorf-Astoria guests could have opened their north windows for it.

DONALD D. KETTRING

*East Liberty Presbyterian, Pittsburgh
Christmas Eve at 11:00
A-Bitgood, Candlelighters' Song
We Yearn for the Day of His Coming
G-Buxtehude, O come Lord Jesus
s. Bruce Joseph, O Young Carolers
A-Clokey, Benedictus qui venit
Mystery of His Coming
No-ar.Dickinson, In the Silence
s. A-A.H.Johnson, Carol of Singing Reeds
D-ar.?, 'Tis Christmas Quiet
Joy of His Coming
s. A-Clokey, No lullaby need Mary
18-ar.Dickinson, Song of the Angels
Adoring Shepherds
?, Shepherds leave their flocks
Praetorius, Nunc Angelorum

Adoring Mother

N-ar.Ryder, Mary borned a baby
A-N.F.Ryder, Bethlehem Lullaby
O Come Let Us Adore Him
A-Sowerby, Snow lay on the ground
A-Bitgood, As in the Holy Christ
Mr. Kettring is a fulltime organist probably working ten to twelve hours a day; this program featured the Quempas Carolers. "It is said that the Quempas . . . has been traced back to the 13th century; in many continental churches, particularly in the Lutheran tradition, it is an annual custom." He used also two flutes and four recorders, the latter preluding some of the sections with a group of numbers.

From Other Services

A-Bitgood, Glory to God
A-Kountz, Carol of Questioning Child
A-Clokey, Benedictus
A-Clokey, Gloria in Excelsis Deo
Au-Mozart-ar.Row, Christmas Lullaby
A-Christiansen, Today there is ringing
E-ar.Luvaas, From the East
Berlioz, Shepherds' Farewell

FRANK K. OWEN

*St. Paul's Cathedral, Los Angeles
Carols of Many Nations
W-ar.?, O come all ye Christians
B-ar.Means, Let our gladness
Co-ar.Peck, Righteous Joseph

Just Off Press

St. Louis, King of France

SYMPHONIC POEM

in Seven Tableaux

for

ORGAN

By CAMIL VAN HULSE

Each tableau depicts a facet of personality, or an episode in the life of St. Louis, as set forth in the quotations taken from the biography by Jean Sire de Joinville. The premiere performance was played by Mario Salvador, August 25, 1950, on occasion of the festival honoring St. Louis, patron saint of that city. Complete Score, \$4.00.

New Anthems

A Song of Praise	SATB #2115	Will James .20
Awake, My Soul	SATB #2111	W. Glen Darst .20
Behold, Bless Ye The Lord	SATB #2113	Camil Van Hulse .20
Come, Let Us Tune Our Loftiest Song	SATB #2116	Lutkin/arr. Cutler .20
Lord God of Hosts	SATB #2112	W. Glen Darst .20
O Praise God In His Sanctuary	SATB #2124	Thomas Matthews .18
Peace In Our Time, O Lord	SATB #2110	W. Glen Darst .20
Prepare Ye The Way of the Lord	SSATTBB #2125	Will James .22
Sanctus (Holy, Holy, Holy from REQUIEM)	SATB #2119	Gabriel Faure .20
Sanctus (Holy, Holy, Holy from REQUIEM)	SA #5017	Gabriel Faure .20
Communion Service in D	SATB #7003	W. Glen Darst .20

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Ba-ar.Marryott, Companions all sing
Sp-ar.Dickinson, O Bethlehem
F-ar.Street, Jesus gentle Babe
Au-ar.Black, As lately we watched
17-ar.Jungst, While shepherds watched
Al-ar.Elmore, Eastern sages
E-G.Shaw, How far is it
F-ar.Means, Listen lordlings unto me
E-ar.Parry, Welcome Yule
A-ar.Worrell, Jesus rest Your head

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland
Story of Christmas in Song
L-13-ar.?, The Quempas Carol
Plainsong, Divinum mysterium
F-ar.M.Shaw, Gloria in Excelsis
A-D.M.Williams, To Bethlehem
A-Staley, What can this mean
A-Niles-ar.Horton, Carol of the Birds
E-ar.Boughton, Holly and Ivy

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Organ Department
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Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

F-ar.?, Torches here Jeanette
E-ar.G.Holst, Lullay my liking
F-ar.Dickinson, Citizens of Chatre
N-ar.Burleigh, Behold that star
ar.Sowerby, Good King Wenceslas

Christmas Eve at 10:30

A-Dickinson, Nowell
Praetorius, Lo how a Rose
E-ar.Butcher, Cherry-Tree Carol
Liza Lehman, No candle was there
Pergolesi, Glory to God
A-Mackinnon, Sleeps Judea fair

Of that Quempas business, Mr. Stofer says: "There is evidence that this ancient Christmas carol has been an unbroken tradition in the celebration of the Savior's birth for nearly seven centuries in some European churches. The choir of children in the four corners of the nave, symbolic of the four corners of the earth, sing the 'good news' to all the world."

Some Organ Music

Titles help a little but they do not make Christmas music if the notes don't; here is a list, all too short, of organ pieces that sound the Christmas spirit backed up by their titles.

Bach-Gounod, Ave Maria
R.K.Biggs, Star of Hope
Brahms, Lullaby
Daquin, Noel
Dethier, Christmas
Guilmant, Noel
Marryott, Lo How a Rose
Messiaen, God Among Us
Purvis, Divinum Mysterium

Clarence L. Seubold

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Lincoln University, Penna.

Charles Dodsley Walker

SAMUEL WALTER

BOSTON UNIVERSITY
Marsh Chapel

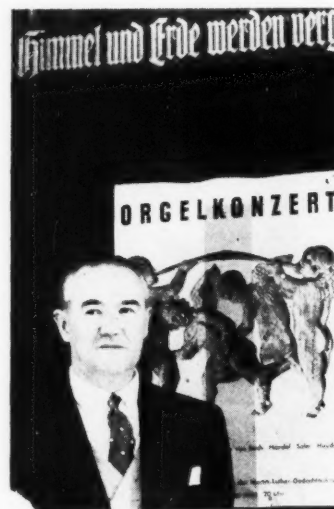
Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

Taylor's Nativity Miniatures
Titcomb, Puer Natus Est
Van Hulse, Papago Christmas
Yon, Gesu Bambino



AN AMERICAN ABROAD, No.3
Mr. Biggs and the card announcing his recital "for the Amerika Haus in Berlin." The sign over the portal can be translated "Heaven and Earth shall pass . . ."

DeWITT C. GARRETSON with St. Paul's Cathedral, Buffalo, N.Y., since 1918, becomes organist of All Saints' Church, Fort Lauderdale, Fla., Nov.1. New York state thus will lose one of its imperturbable stalwarts who has been a steady influence since his appointment to Grace Episcopal, Utica, in 1909; he held four Episcopal positions between 1902 and 1909, moved to his 5th in 1918, held it 36 years, and now scurries to the south. To him a happy landing, fair skies, cooling breezes but never a hurricane.

DR. R. V. WILLIAMS as reported in May T.A.O. will be visiting-professor for the fall term in Cornell University; he gives lectures there Sept.28, 30, Oct.5, open to the public; Nov.9 there will be a paid-admission concert of his compositions by the Buffalo Philharmonic, and Nov.21 a concert in his honor by the Cornell Orchestra, Chapel Choir, and Acappella Chorus, in compositions by Bach, Mendelssohn, Purcell, and Williams.

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Here's the partial repertoire presented by the White Empire on Mr. White's 3-42 Moller in his Studio in the Church of St. Mary the Virgin, for the 1953-4 season, the Empire consisting of Ernest White, Edward Linzel, Marie Schumacher, and a secretariat of seven pupils of lesser fame, W. Barnard, J. Beaven, R. Clark, R. Duckworth, Phyllis Horne, D. McDonald, Lily Rogers.

Concerted Pieces

Bach's Brandenburg Concerto 1, Suite C, Concerto for 2 Violins, with orch.
Blow, "Salvator mundi," choir.
Buxtehude, "In dulci jubilo," "Lauda Sion," choir.

D. Cimarosa, Concerto for Oboe & Strings.

Corelli, Concerto 8, with orch.

Lalande, "Pasallite Domino," choir.

Handel, Concerto 1, with orch.

Con. 4: Allegro Moderato, with orch.

E. Klemmer, Adagio Portentoso, with orch.

Kodaly, "Pange lingua," choir.

V. Luebeck, "Christmas Cantata," choir.

A. Mistowski, Aria, with orch.

Mozart, Adagio & Fugue C, with orch.

Serenade for 8 Wind Instruments, orch.

Piston, Prelude & Allegro, with orch.

Vivaldi, Concerto Am, with orch.

Organ Solos

A quick (very quick) count shows that Mr. White played 26 times, Mr. Linzel 24, Miss Schumacher 10, and the remaining 7 lesser luminaries 40.

Bach, Preludes & Fugues C, 4-4 & 9-8

Preludes & Fugues D, Ff

Preludes & Fugues, Eight Little

Passacaglia

Greater & Lesser Kyries

Six Schubler Chorales

Toccata & Fugue Dm

Toccata-Adagio-Fugue

Choralpreludes, Four

Concertos A, C, G

Pastorale Suite

Partitas, Two

Sonata 6

Boellmann, Ronde Francaise

Brahms, Choralpreludes, Four

Buxtehude, Magnificat Primi Toni

Preludes & Fugues Em, Fsm, Dm

Prelude-Fugue-Chaconne

Couperin, Soeur Monique

R. Crandell, Carnival

Ducas, Pastorale

Dupre, Cortege et Litanie

Choralpreludes, Five

Variations on a Noel

Versets, Two

Durufle, Prelude & Fugue on Alain

Suite 5: Toccata

Elmore, Pavan; Rhumba.

Farnam, Toccata

Franck, Chorales Am, Bm, E

Fantaisie C

Prelude-Fugue-Variation

Priere

Haydn, Musical Clocks

Hindemith, Sonatas 1, 3

Honegger, Chorale & Fugue
Karg-Elert, Landscape in Mist

Legend of Mountain

Soul of the Lake

Kellner, Was Gott Tut

Krebs, O God

Langlais, Dialog for Mixtures

Mors et Resurrectio

Suite Medievale

Maleingreau, Suite Mariale

Sym. l'Agneau Mystique

Messiaen, Les Bergers

Suite de l'Ascension: 2 mvts.

Mozart, Fantaisies 1, 2, 3

Sonatas for O. & Strings, 9, 13, 15

Pachelbel, Chaconne D

Choralpreludes, Four

Partitas, Two

Prelude-Fugue-Chaconne

Reger, Benedictus

Weihnachten 1914

Reubke, Sonata

Schroeder, Kleine Praeludien und Int.

Sowerby, Pageant

Vierne, Carillon de Westminster

Son. 1: Final

Son. 4: Menuet

Sonata 5 (complete)

Son. 6: Final

Walther, Was Gott Tut

Widor, Goth.: Andante Sostenuto

Willan, Int.-Passacaglia-Fugue

Scherzo Bm

Ycn, Echo

Most of the programs were played Sundays

at 9:20 p.m., in the Studio high in the upper

rooms after the evening service. Says Mr. White, a truthful gentleman if ever there was one:

"This list of music is a sizable slice right through the literature for the organ. Massive works and light-textured ones, music from the 17th, 18th, 19th, and 20th centuries. It was the consensus that the Studio organ had met each test adequately. Not only is it possible to play in various styles with ease, but there is a varied choice of tone possible within each style. Indeed the instrument sounded with a different character & balance with the handling of the various players." Approximately 1500 true organ advocates climbed 'them golden stairs' for these programs. Seven American composers were represented, a healthy percentage, considering the high standards of the series.

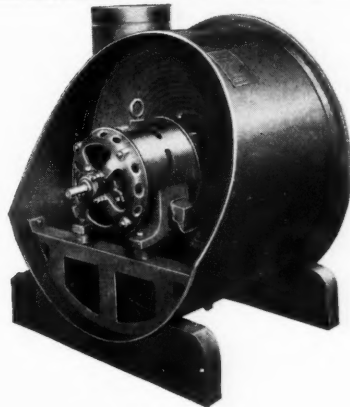
BOOSEY & HAWKES'

plant in Oceanside, L.I., was destroyed by fire Aug. 24.

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227A

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AN AMERICAN ABROAD, No.4
"The little village of Neuenfelde in Germany honors its famous son, the organbuilder Arp Schnitger." Mr. Biggs on the left, the unidentified Dr. Siegfried Gerth on the right; the sign means to say Arp Schnitger path.

GETTING EVEN

When the preachers met in their World Council of Churches, Evanston, Ill., somebody got the bright idea of bombarding them with organ recitals; there were eight of them in the nine-day sessions.

CHEESE VS. ORGANS

An Aug.9 report from Paris in the New York Times says the government will now control the labels on cheese—and they'll be honest or else. "The law" now "requires that cheese bearing approved labels must be produced in the traditional way." Shall we of the noble organ profession be so dumb—or so dishonest—that we tolerate fakery on the noble name Organ? All the more honor to any maker of an electronic imitation who is rigidly & invariably honest in calling it not a Whosis Organ but Whosis Electronic Organ. Ever see the Baldwin advertised dishonestly in the public print? We have not.

COLLEGE CALAMITIES

Wendell H. Furry and Leon J. Kamin, both of Harvard University, "who . . . failed to answer questions at a hearing in Boston about alleged communist affiliations." Reported Aug.12 by the New York Times.

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'
 (Five Editions)

8111 North St. Louis Avenue
 Skokie, Illinois

APOSTLES' CREED SERVICE

Planned by D. DeWitt Wasson

Date and place are not clear but the service was 11:00 a.m. and it was, evidently, all organ music, each piece chosen to fit progressive phrases of the Creed.

"I believe in one God"

Titcomb, I Believe in One God

"Maker of heaven and earth"

Hymn, "Praise to the Lord"

"And in Jesus Christ His only Son"

Bach, Come now Savior of the Gentiles

"Who was conceived by the Holy Spirit"

Rowley, What Child is This

"Suffered under Pontius Pilate"

Hymn, "O Sacred Head"

"The third day He rose again"

Farnam, O Sons and Daughters

"He ascended into heaven"

Benoit, On the Evening of the Ascension

"From thence He Shall Come to judge"

Alain, Litanies

"I believe in the Holy Spirit"

Buxtehude, Come Holy Ghost

"The communion of saints"

Purvis, Communion

"The forgiveness of sins"

Hymn, "All Hail the Power"

Benediction

Bach, We All believe

The service closed with the sounding of three Chimes after the benediction, to symbolize the idea of the Trinity.

CORRECTIONS

July p.211, column 1, paragraph 3 said Mr. Harvey's thesis was written in April 1942; it was 1952. Thanks to Dr. Billings for reporting our error.

"The Luebeck Christmas cantata, July p.204, was published in English in 1948 by Chantry Music Press, Fremont, Ohio; a very good edition. I use it each year."—Joseph C. Gould, to whom thanks. Thanks also to Dr. Yury Arbatsky for the same information later received.

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

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Mr. Biggs also photographed a Holland tribute to one of its great. "Holland honors her great composer. Sweelinck tulips in the public gardens."

COVER-PLATE

The Homer Frank photo on June p.157 looked too inviting to ignore; our thanks to the Reuter office for the photo we requested. It's a Presbyterian Church built in Episcopal style, the organ divided behind the choirstalls on left and right sides of chancel, tone-openings only into the chancel. It's a 3-41 Reuter; we regret the stoplist is not available, only a listing of the pipes—which is only half an organ, as every organist knows. It is all clever and convenient to say pipes make an organ, but they do nothing of the kind unless we also have a console and couplers, combons, crescendos, and a dozen other types of control all too often frowned on as gadgets. A fork is only a dinner gadget too; ever try eating a meal without one? These pages require a complete stoplist, not merely a listing of pipes.

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OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

George F. S. Dupont Hansen died Sept. 5, 1954, in Chicago, aged 83; had been organist of Trinity Lutheran for many years; knighted by the Denmark politicians in 1925; said to be a composer.

Dr. Herbert E. Hyde, Aug. 25, at his summer home; born May 4, 1877 or 1887, Chicago, studied in Northwestern and American Conservatory, organ teachers Joseph Bonnet, Dr. Clarence Dickinson, Peter Lutkin, Harrison Wild; first play in St. John's Mis-

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DR. HERBERT E. HYDE

one of Chicago's most prominent organists who died of heart attack in his summer home in Frankfort, Mich. If we may judge at this distance, Dr. "Herbie" Hyde circulated in the best of company but was never contaminated by highbrowism, remaining fervently addicted to the practical in music as well as in life. His is a death T.A.O. especially lamented; he was the kind of a man the organ world needs more of.

sion in 1899, went to Church of Ascension 1902, St. Peter's Episcopal 1905 as organist, adding choirmastership in 1908, and in 1920 to his beloved St. Luke's until he moved in 1951 to La Jolla, Calif., to head the theory department of Balboa University's School of Music; survived by his widow, nee Louise Douglas Baker whom he married in 1920, and several children. Ripon College gave him the Mus.Doc. in 1937. He did much recital work, for six years represented various buildings in his district, directed choral organizations, was organist and soloist for the Chicago Symphony, did some composition, much of it in manuscript, with a few anthems and organ pieces in print, including a delightful Evening Song. The mystery of his year of birth remains; he is not mentioned in any of the biographical reference works available, but twice provided T.A.O. with full biographical data, the typed answers saying 1877, the hand-written 1887. In one case he would have become a Mission organist at 22, in the other at 12; the latter seems more likely, since the two versions agree on all such dates.

WELL WELL WELL

Now a part of the postoffice is so high & holy & eternally righteous that it's above criticism. Who says so? Why bless you, the postoffice itself. This from an Aug. 24 report to the New York Times: "The penalty of dismissal faces postal employees for voicing criticism in public that is considered by their superiors to be harmful to the postal service." That was stated by the national federation of postoffice clerks in Cincinnati. Will Mr. Schikelgruber (or however he spelled his name) kindly say how he got out of the grave and into the postoffice service in Cincinnati?

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D. DeWITT WASSON has resigned from Mt. Vernon Place Methodist, Baltimore, Md., to which he was appointed in 1950, to teach organ in the New York Institute for the Education of the Blind, New York City, and do further studies in the School of Sacred Music where he earned his M.S.M. in 1947. Mrs. Wasson will teach elementary school music in the Institute.

COMMIT SUICIDE?
"Reducing advertising is one of the best ways to 'commit business suicide,' Orville W. Johler said today," reported the New York Times Aug. 11. Mr. Johler knows; he's the advertising director for "the 60,000 stores in the I.G.A."

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FRANZ LISZT

Photo by courtesy of Theo. Presser Co. who have just published his *Forgotten Waltz*, as noted in another item. Like Bach, Liszt was an astonishing player as well as composer and one of the all too few famous musicians to write occasionally for organ; among his organ works are *Prelude and Fugue on Bach, Ad Nos ad Salutarem*, and

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MARGARETHE HOKANSON

of Duluth, Minn., later with Allegheny College, Meadville, Pa., saw her son graduate from Allegheny last June and then resigned, going to her summer home at Sturgeon Lake, Minn., until opportunity comes to move on to a small college where she can combine organ & piano teaching. Mrs. Hokanson has made herself famous in her vicinity as organist, choral conductor, and composer.

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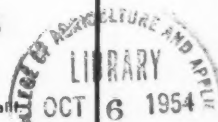
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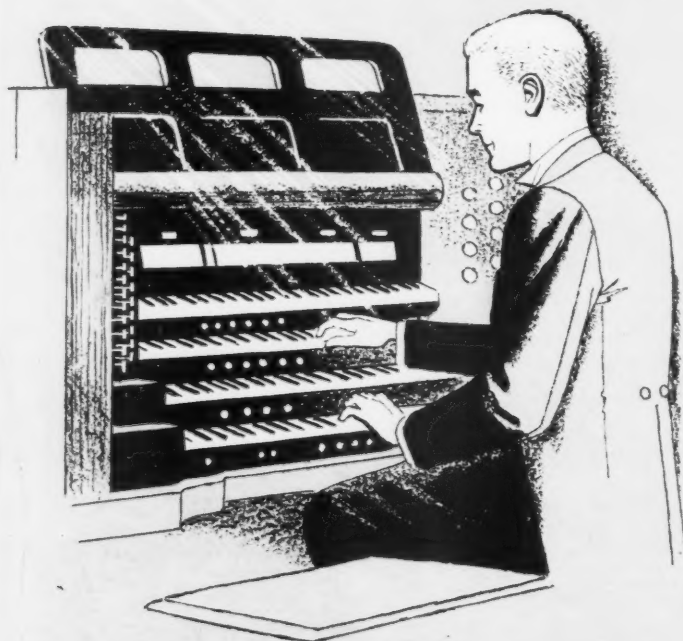
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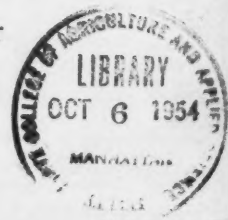
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